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CAPPELLA ROMANA

THE DIVINE LITURGY

OF OUR FATHER AMONG THE SAINTS JOHN CHRYSOSTOM

IN ENGLISH



IN BYZANTINE CHANT
2 CDs: THE COMPLETE SERVICE



THE DIVINE LITURGY · CAPPELLA ROMANA

The Very Revd Archimandrite Meletios (Webber), priest · The Revd Dr John Chrysavgis, deacon

DISC ONE: THE LITURGY OF THE CATECHUMENS

46:55

- 1 Opening Blessing, Litany of Peace,
and Prayer of the First Antiphon 5:14
- 2 First Antiphon 1:42
- 3 Short Litany and
Prayer of the Second Antiphon 1:26
- 4 Second Antiphon 3:00
- 5 Short Litany and
Prayer of the Third Antiphon 1:37
- 6 Third Antiphon 1:40
- 7 Entrance with the Holy Gospel :53
- 8 Apolytikia
(of the day and of the local church) 1:16
- 9 Kontakion of the Season 1:24
- 10 Trisagion 4:37
- 11 Dynamis (*Perisse*) of the Trisagion *after*
Nileus Kamarados (1847-1922) 5:04
- 12 Prokeimenon 2:53
- 13 Apostle 2:31
- 14 Alleluiarion 3:09
- 15 Gospel 2:48
- 16 Litany of Fervent Supplication 3:18
- 17 Litany for the Catechumens 2:03
- 18 Litanies of the Faithful 2:22

DISC TWO: THE LITURGY OF THE FAITHFUL

60:15

- Cherubic Hymn in Mode Plagal IV, *after*
Petros Peloponnesios (d. 1778) 12:11
- 1 Opening Section 7:59
 - 2 The Great Entrance 1:12
 - 3 After the Entrance 3:01
 - 4 Litany of the Precious Gifts and Kiss of Peace 3:41
 - 5 The Creed 1:35
 - The Holy Oblation (Anaphora) 7:42
 - 6 The Dialogue before the Anaphora 1:20
 - 7 The Anaphora (the Eucharistic Prayer) 6:22
 - 8 Megalynarion
and Conclusion of the Anaphora 5:29
 - 9 Litany of the Lord's Prayer 3:24
 - 10 The Lord's Prayer 3:01
 - 11 Communion of the Clergy
and Antiphonal Psalm 5:05
 - Distribution of Holy Communion 10:33
 - 12 Communion of the Laity :22
 - 13 'Praise the Lord from the Heavens' *after*
St John Koukouzelis (ca 1280-1341) 10:11
 - Post-Communion Hymns 1:50
 - 14 We have seen the true light :47
 - 15 Let our mouth be filled 1:03
 - 16 Thanksgiving and
(Constantinopolitan) Dismissal 1:58
 - 17 Prayer behind the Ambo 1:06
 - Final (Monastic) Dismissal 2:40
 - 18 Blessed be the name of the Lord :43
 - 19 Final dismissal 1:58

TOTAL TIME

107:10

A large-type version of this booklet
is available online at
www.cappellaromana.org



ΙΕΡΑ ΑΡΧΙΕΠΙΣΚΟΠΗ ΘΥΑΤΕΙΡΩΝ & Μ. ΒΡΕΤΑΝΙΑΣ
ARCHDIOCESE OF THYATEIRA & GREAT BRITAIN

Psalmody and the worship of Almighty God have been inextricably linked for many centuries and countless traditions have been enabled to reach heights of spirituality through the rhythmic and melodic use of words and music. As a recent writer on this subject observes, 'Chanting has been used in religious ceremonies since mankind first learnt to vocalise' (Colin R. Shearing).

Byzantine Chant, the liturgical music of the Eastern Orthodox Church, was once the preserve of ascetic monks and pious cantors in parts of south-east Europe and the eastern Mediterranean area, with the music being cultivated during the Byzantine era. Safeguarded by the Oecumenical Patriarchate of Constantinople to the present time, it is today universally recognised as being one of the supreme expressions of religious chant and has reached an appreciative audience in western Europe, the Americas and elsewhere – in part through the dispersion of Orthodox Christians who use this form of chanting, in part through studies written by eminent scholars, and in part through the medium of recordings.

Without doubt, the most solemn and meaningful of all acts of Orthodox worship is the celebration of the Divine Liturgy – the offering of Bread and Wine which, through the invocation of the All-Holy Spirit, become for us 'the precious Body ... and ... Blood' of our Lord and Saviour Jesus Christ. In this service is concentrated the entire theology of the Orthodox Church concerning our Redemption and it is the cornerstone on which our Church depends and continues its mission throughout the world.

The Archdiocese of Thyateira and Great Britain, which I have the honour and privilege to lead in the name of His All-Holiness the Oecumenical Patriarch of Constantinople Bartholomaeos I, anxious that there should be a deeper and more comprehensive understanding of this profound act of

worship, commissioned a translation of the Liturgy of St John Chrysostom into a dignified form of current English that would be suitable for liturgical use. This work was prepared by the Very Reverend Archimandrite Ephrem Lash.

It is this text which *Cappella Romana* has chosen to use in its recent recording of the Divine Liturgy of our Father among the Saints John Chrysostom. Its artistic director, Dr Alexander Lingas, is one of those teachers of Byzantine music who over the years has contributed to its promotion, in particular by stressing its uniqueness and importance in deepening our spiritual life. In addition to congratulating him on his initiative in promoting this recording, I should also like to thank all those who have in any way been involved in producing this CD – whether their contribution be vocal, technical or to translating the text.

I therefore welcome this dignified rendition of a celebration of the Liturgy which is part of the life-blood of every Orthodox Christian; and I commend it as contributing to the 'savour of spiritual fragrance' – this being one of the reasons for which we hymn the Triune God – with the confidence that it will increase the understanding and appreciation of both the spirituality of Orthodox worship and the heights of musical expression to which its chanting aspires.

Gregorios Archbishop of Thyateira and Great Britain

Gregorios Archbishop of Thyateira and Great Britain



THE GENESIS OF THIS PROJECT

BY ALEXANDER LINGAS

In 1995, the Archdiocese of Thyateira and Great Britain published its bilingual (Greek-English) edition of *The Divine Liturgy of Our Father Among the Saints John Chrysostom* (Oxford: Oxford University Press; henceforth the *Thyateira Translation*), the ordinary form of the Eucharist celebrated by Orthodox Christians. His Eminence Archbishop Gregorios chaired a committee of eminent scholars and pastors that produced both its edition of the Greek text and its official translation into reverent contemporary English. Their approach was rigorous, collaborative, and transparent, leading them to publish discussions of major liturgical and translation problems. These issues are summarised elsewhere in this booklet by Archimandrite Ephrem (Lash), who served as lead translator for the committee and continues to offer his own work online (<http://www.anastasis.org.uk>).

In his Letter of Commendation for the *Thyateira Translation*, His All-Holiness Bartholomew I, Archbishop of Constantinople, New Rome and Ecumenical Patriarch, elaborates on the pastoral, educational, and missionary ramifications of its translation:

Through it the whole body of the Most Holy Church that dwells in English-speaking countries and that does not know at all, or not adequately, the original language of the sacred liturgical texts of our Holy Orthodox Church will be able to comprehend easily and to take part 'in spirit and truth' and understanding in what is being celebrated and, in the words of the divine Apostle, to answer 'Amen' to the Church's thanksgiving.

But non-Orthodox brethren also who are well-disposed to our Orthodox Church will, through this translation, come to know the wealth of our liturgical tradition and to appreciate properly the treasures of the faith, which are guarded like the apple of the eye and which, through the streams of the texts of the Fathers, water the flock, saved by God, of our Lord and God and Saviour, Jesus Christ.

Therefore the Holy Great Church of Christ rejoices as by this means it bears its witness in the world and continues through this translation the work of the translation of its liturgical texts that began from it when many centuries ago its chosen children, the Sacred Missionaries, brothers from Thessalonika, Cyril and Methodios and their disciples with godly zeal devoted themselves to the translation of the Holy Scriptures and the sacred liturgical texts into the language of the Slavs. The Father of Lights blessed their labours thereafter, and from then many peoples, tribes and tongues have praised and still praise the mighty acts of God, initiated into understanding and taking their part in the universal glorification of the Holy Trinity.

May the Lord God through this translation into the contemporary international language open gates of knowledge and faith for his scattered children throughout the world, so that 'with one voice and one heart' they may glorify and praise his all-holy Name and build up his Church, which he purchased from among the nations through his precious Blood (*Thyateira Translation*, pp. iv-vi).

Since every celebration of the Divine Liturgy is sung, a full realisation of this bold vision necessarily depends on the creation of musical settings of the translated hymns, psalms, and responses that are consonant with the musical traditions of Orthodox Christianity. For the faithful of the Archdiocese of Thyateira and Great Britain, as well as for all those tracing their spiritual heritage to a vast geographic area stretching from Bucharest to Beirut, the foremost traditional idiom is that of Byzantine chant (*'psalmodia'*, literally 'psalmody'), especially as represented today by the received traditions of the Great Church of Constantinople and the Holy Mountain of Athos.

The late David Melling was the first to offer adaptations of Byzantine chant for use with the *Thyateira Translation* in *Let Our Hearts be On High* (Wallasey, Wirral: The Anargyroi Press, [1996]). Dr Melling's adaptations have proven pastorally invaluable for over a decade, but they only go part of the way toward representing the received traditions of Byzantine chanting. Printed only in staff notation, the settings of *Let Our Hearts be On High* did not fully take into account the official tunings for the *octoechos* (the system of 'eight modes' or 'tones') established by the Patriarchal Music Commission of 1881, the notation and vocal realisation of qualitative signs (*petaste*, *vareia*, *antikenoma*, etc.), and the finer points of correlating a text's syllable count and accentual pattern with melodic formulas.

Cappella Romana's Byzantine Divine Liturgy Project

The seeds for the present musical setting of the Divine Liturgy were sown during my five years as

a postdoctoral fellow at the University of Oxford (1996–2001), during which I had the immense pleasure of working closely with Archimandrite Ephrem and Dr Melling on several projects. Opportunities to lead Byzantine-style services in English at my home parish of the Holy Trinity, Oxford and elsewhere in Britain and the USA (mainly while on tour with Cappella Romana) stimulated me to attempt settings that adhered to the 'classical' norms of Byzantine chanting. This process continued during my years as choir director at St Katherine's Greek Orthodox Church in Chandler, Arizona (2001–2003), by which time my Cappella Romana colleague John M Boyer had begun deploying his expertise toward the same ends.

In early 2004, Cappella Romana received a grant from the Virginia H Farah Foundation for a three-part project entitled 'Excellence for Orthodox Liturgical Music in English', the overall purpose of which was to create high-quality recorded and printed materials in collaboration with the Pan-Orthodox Society for the Advancement of Liturgical Music (PSALM) for worship, education, and devotional contemplation. Two of its components were recordings of liturgical works for mixed chorus by pioneering composers of English-language Orthodox music in America: Fr Sergei Glagolev (*Lay Aside All Earthly Cares*, CR401-CD), and Peter Michaelides (*The Divine Liturgy of St John Chrysostom*, CD to be released in 2009). Far more ambitious was its third part, which proposed the creation, recording, and publication of a bi-notational musical setting of the *Thyateira Translation*. Adapted from the central repertoires of Byzantine chant, the result-

ing Divine Liturgy would seek to be as faithful as possible to carefully chosen Greek prototypes, both in its melodic construction and in its treatment of 'performance practice', a technical term denoting (among other things) the relationship between musical notation and sound.

After receiving the blessings of His Eminence Archbishop Gregorios to proceed with Archimandrite Ephrem as his representative on this project, we began to form the editorial team and procedures necessary for its completion. Most of the responsibility for the creation of the musical settings in their final form has rested with Mr Boyer, now Protopsaltes of the Greek Orthodox Metropolis of San Francisco. He has typeset the chants in Byzantine neumatic and Western staff notations, recast my preliminary English settings, adapted the Cherubic Hymn and other large-scale chants from Greek originals, composed stylistically appropriate new music, and provided the staff-notation transcription of each chant with a parallel staff showing a possible sonic realisation informed by the oral traditions of Byzantine performance practice (for further particulars, see Mr Boyer's essay below). At the same time this has been a corporate effort, with comments from our international Editorial Committee stimulating the production of multiple drafts for most items. The results of this process, which we do not claim are definitive, have been made possible by additional major grants from the AG Leventis Foundation, the Fellowship of St Alban and St Sergius, and the National Forum of Greek Orthodox Church Musicians (USA).

This recording of the Divine Liturgy was originally envisioned as a single disc devoted primarily to its

major musical items. At the request of Archimandrite Ephrem, who thought it desirable to create not only a musical but also a liturgical model, we have recorded the complete service. All litanies included in the *Thyateira Translation*, including the Litany of the Catechumens and the other items between the Gospel and the Cherubic Hymn often omitted in Greek parochial practice, are therefore rendered in full. Presidential prayers pertaining, as demonstrated by their content or use of the first-person plural, to the entire Eucharistic assembly are restored to their original audibility, in general accord with the practice recommended in 2004 by the Holy Synod of the Church of Greece (Encyclical 2784, 'On the Manner of Reading the Prayers of the Divine Liturgy'). On the other hand, private or exclusively clerical devotions such as the Prayer of the Cherubic Hymn ('Οὐδείς ἄξιος...'), in which the celebrant prays for his own worthiness 'to offer these gifts', are passed over in silence, allowing one to perceive the textual and musical elements of the Divine Liturgy in their proper sequence. When combined with a comparable recognition of the close correlation between musical form and liturgical function in the best traditions of Byzantine chanting, such respect for the text's integrity reveals a degree of coherence that corresponds perfectly to the Divine Liturgy's self-description as 'λογικὴ λατρεία' (simultaneously 'spiritual' and 'reasonable worship').

Musical Repertories for the Byzantine Divine Liturgy

Until the beginning of the nineteenth century, Byzantine melodies for the Divine Liturgy were handed down through a combination of written and oral means. Manuscripts employing various forms

of neumatic notation were used mainly to record the more elaborate chants. Oral tradition assisted with the proper rendering of notated melodies while also serving almost exclusively to transmit the service's simpler chants, responses and refrains. During the second and third decades of the nineteenth century a reform promulgated by the Ecumenical Patriarchate and authored by the so-called "Three Teachers"—Chrysanthos of Madytos, Chourmouzos the Archivist and Gregorios the Protopsaltes—led to the transcription of nearly the entire received repertory of liturgical chant into their 'New Method' of Byzantine notation. Much of this material soon found its way into print in collections that are today viewed by knowledgeable cantors as bearers of the 'classic' repertories of Byzantine psalmody. In such books as the *Divine Liturgy* (*Μουσική Πανδέκτης*, IV) edited by Ioannis Lampadarios and Stephanos Domestikos (Constantinople: Patriarchal Press, 1851), we can discern a network of relationships between musical form, repertorial depth (the number of alternate settings supplied for a given chant), and liturgical placement that, regardless of any changes in melodic contour that may have occurred during the Ottoman period, for the most part reflect traditions stretching back to the thirteenth century and beyond.

Furthermore, one may observe that musical weight in the Divine Liturgy of St John Chrysostom was, from the earliest sources of Byzantine musical notation until the 1850s, concentrated mainly in three elaborate chants that were explicitly or implicitly invested with symbolism as aural icons of angelic worship: the Trisagion, the Cherubic Hymn, and the Communion Verse. Even though anonymous

and eponymous composers gradually assembled cycles of the latter two chants in all eight modes, the Trisagion continued to be performed mainly in Mode II. This is significant, because notated medieval responses for the Eucharistic Prayer of St Basil and oral tradition indicate that Mode II (and in some cases its close relative, Plagal II) served historically as the default option for rendering the Divine Liturgy's short hymns and dialogues.

The chant repertories of mid-nineteenth-century Constantinople diverge significantly from their medieval forbears at only two points in the service, one at the climax of the Liturgy of the Catechumens and the other in the latter half of the Anaphora. The ancient responsorial psalmody of the Prokeimenon and the Alleluiarion, which had once prefaced the solemn recitation of Holy Scripture from the ambo in the rites of the Great Church of Hagia Sophia and of the monastery of Stoudios, had been drastically abbreviated, their dialogues and psalm verses shortened, and their music usually reduced to recitation. Corresponding to the Gradual and Alleluia of the Roman Rite, these chants fared somewhat better in Slavic lands and are now being restored in some Greek churches. The second change was the introduction of a fully melodic hymn ('Megaly-narion') to the Mother of God that was borrowed from morning prayer and now used to cover part of the Anaphora's silent recitation. The Megaly-narion for normal days is the generic Marian troparion 'It is truly right', for which the received tradition offers a standard (ᾠδὴ συνειθισμένον) melody in Mode II. Gregorios the Protopsaltes and Chourmouzos each transcribed variants of this standard tune, sup-

plementing them with alternate and musically more exuberant settings of their own in other modes.

For most of the last millennium, the occasional composition of chants in untraditional forms or unusual modes did little to alter the relative proportions of text and music in the central traditions of *psalmodia* for the Divine Liturgy. The Byzantine Eucharist remained, especially when compared to the Neo-Sabaitic offices of Vespers and Orthros, musically conservative. This all changed when the tentative moves towards greater variety by Gregorios and Chourmouzos gave way during the later nineteenth and twentieth centuries to an intense musicalisation of the Greek Orthodox Divine Liturgy. Aided at first by the printing press and later by modern recording technology, this compositional movement radiated outwards from the district churches of Constantinople, Smyrna, and other cities of the Ottoman Empire to Mount Athos and the kingdom of Greece. Musical and textual focus in the Divine Liturgy gradually blurred as its straightforward short hymns, dialogues, and call-and-response structures in Mode II were replaced by idiosyncratic settings in a kaleidoscopic array of Byzantine modes, Turkish *makamlar*, and Western tonalities. Thus, for example, the formerly simple responses of the Anaphora and its preceding litany were collectively transformed into the new compositional genre of *Leitourgika*, the introduction of which was initially condemned by the Ecumenical Patriarchate. The ancient traditions of restricted modal variety and singing primarily from the 'classic' central repertoires did not, however, completely die out in the Balkans and Middle East.

Having been maintained in the patriarchal chapel of Constantinople and certain other institutions as a form of liturgical 'best practice', these ancient norms have been rediscovered in recent years as part of a wider revival of Byzantine chanting.

Among the Orthodox of Western Europe and North America, the ability to distinguish between different forms of Byzantine singing and to recognise certain ones as more authoritative than others remains comparatively rare. Reasons for this include the weakness of oral transmission in areas where it is not supported by compatible forms of secular music, the coincidence of the early waves of Greek emigration with the zenith of attempts in Greece to Westernise Orthodox liturgical music, and the dearth of liturgical singers fluent in Byzantine notation. During the first half of the twentieth century, all of these factors converged to heighten the influence abroad of John Sakellarides (d. 1938), an Athenian cantor who sought to purge Byzantine chant of allegedly 'oriental' or 'Turkish' traits by publishing in both neumatic and staff notations a supposedly purified repertory of his own devising. Whereas in Greece his settings were, with the notable exception of his still ubiquitous *Phos hilaron*, gradually abandoned in favour of more traditional forms, in the United States, Sakellarides' chants and rudimentary harmonisations formed the basis for a polyphonic choral tradition. Despite using technical means that differ radically from those of some ostensibly traditionalist cantors, Greek-American composers of multi-voiced choral settings have generally followed the modern trend of musically enriching the entire Byzantine Divine Liturgy.

Rather than offer discs packed with aesthetically stimulating items appropriate for feasts, we have chosen to present the Divine Liturgy as a priest and a deacon might celebrate it on an ordinary Sunday. Recording sessions were held in a natural church acoustic and the aural positions of the higher clergy shift occasionally to reflect liturgical actions. The musical settings are drawn mainly from the 'classic' repertoires of the Byzantine chant, with variable items reliant on the eight-week cycle of the Resurrection sung in the Plagal Fourth Mode ('Tone Eight'). While a single group of singers chants throughout, some elements of the traditional interchange between two choirs are preserved through the use of alternating soloists (*domestikoi*). Our musical consultant and valued colleague Ioannis Arvanitis appears only on Disc Two as conductor and soloist (*monophonarios*) in the Communion Verse attributed to St John Koukouzelis.

The opening Litany of Peace features an adaptation of the well-known sequence of six responses in Mode Plagal IV, but all subsequent instances of liturgical dialogue are left melodically unembellished. This serves to clarify their textual structures and could also, if one so desires, facilitate the restoration of congregational participation in their responses. The liturgical utility of simplicity is especially notable in the Anaphora, for which we sing an English adaptation of the so-called *kliton* or *chyma* responses preserved by the oral tradition of the Great Church of Christ. At first their austerity may be disconcerting to listeners accustomed to tuneful or virtuosic *Leitourgika*, but when they are placed

in sequence with the celebrant's recitations one is led to a deeper appreciation of the thematic unity and spiritual power of the great Eucharistic Prayer attributed to St John Chrysostom.

The traditional Second Mode is used throughout for the Divine Liturgy's ordinary (invariable or non-festal) short hymns, psalmic antiphons, and Trisagion. Sets of three psalms with short refrains to facilitate congregational participation were originally characteristic of the ancient cathedral Rite of the Great Church of Hagia Sophia, which employed them in stational processions through the streets of Constantinople, at the end of 'Sung' Vespers, and (at first only on processional days) to begin the Divine Liturgy. Due to later influence from the monasteries of Palestine, Byzantine worship came to recognise an alternate tradition of beginning the Divine Liturgy with psalmody drawn from the brief office of the *Typika*, formerly a monastic service for presanctified communion. The modern *Typikon of the Great Church* edited by the Protopsaltes George Violakis officially mandates the use of the Palestinian *Typika* on Sundays, reserving Constantinopolitan antiphons for weekdays and major feasts. Nevertheless, many Greek parishes continue to follow the older urban practice of employing antiphons on Sundays. In order to accommodate this, the Church of Greece has sought to harmonise the two usages by proffering textually hybrid sets of Sunday antiphons with psalm verses drawn from the *Typika*. We follow here the mixed order given by Protopresbyter Konstantinos Pagagiannis in his new edition of the *Ἐγκόλιον ἀναγνώστων καὶ ψαλτοῦ* (Athens: Apostoliki Diakonia, 2005).

A set of variable hymns for the day, the local church, and the season immediately precede the Trisagion, which is adapted here from the standard chant for Sundays (a similar but simpler melody in Mode II is traditionally employed on ordinary weekdays). Of the commands once sung by the *domestikoi* to signal each choral rendition of 'Holy God...', only 'Dynamis' has been retained in modern practice (compare the present setting with the medieval Trisagia on our previous discs *Epiphany* and *The Fall of Constantinople*). It introduces the hymn's coda (*perisse*), which may consist of either a *da capo* repetition of the opening music or, as on this recording, a more elaborate setting that shifts the liturgical function of the Trisagion from the proclamation of God's holiness toward its contemplation. This *perisse* was written by the Constantinopolitan cantor Nileus Kamarados (1847–1922) and adapted by Mr Boyer, whose newly composed music for the Prokeimenon we present with its prefatory dialogue fully restored. After the solemn cantillation of the Apostle by the reader, the Alleluiarion re-establishes the Prokeimenon's ethos of meditative joy with a melody by Simon Karas (1903–99). In an actual service, the Alleluiarion accompanies the symbolically rich act of censing and, in larger spaces, covers the procession of the deacon to the ambo for the chanting of the Gospel.

The Gospel and sermon (omitted) represent the climax of the portion of the Divine Liturgy devoted mainly to teaching, praise, and intercession, which in Late Antique and early medieval times was attended by both the baptised faithful and those receiving instruction for baptism, namely the cat-

echumens. Not long after the dismissal of the latter occurs the Great Entrance, a procession conveying the unconsecrated Gifts of bread and wine from their place of preparation to the altar. This action is accompanied musically by the solemn chanting of the Cherubic Hymn, the text of which explicitly stresses the angelic symbolism of liturgical song. The melody sung at the beginning of Disc Two is adapted from a Cherubic Hymn for weekdays by Petros Peloponnesios (d. 1778), Lampadarios of the Great Church and the main codifier of the received repertories of Byzantine chant.

For Holy Communion, authoritative collections of 'classic' Byzantine melodies provide only musically elaborate settings of single verses coupled in most cases to the refrain 'Alleluia'. These compositions have often been neglected in recent times, with the appointed psalmody giving way to a hodgepodge of liturgically unrelated chants. Modern scholarship, however, offers those unable or unwilling to chant florid verses with the musically simpler alternative of the liturgical practice of Late Antiquity, when the distribution of the sacrament was accompanied by antiphonal renditions of psalms incorporating congregational participation.

Recognising the range of current pastoral needs, we present examples of both usages. For the Communion of the Clergy we sing an antiphonal setting of Psalm 148 in the Fourth Plagal Mode that begins with a choral setting of the usual Sunday Communion Verse (Ps. 148:1) by Ioannis Arvanitis. Like the intonations of psalmic antiphons employed in the medieval Rite of the Great Church, this

composition establishes the mode and announces the 'Alleluia' refrain of the following syllabic rendering of the remaining verses, here adapted from Petros Byzantios and supplied a refrain suitable for congregational use. We follow the received tradition of florid psalmody for the Distribution of Holy Communion to the faithful, for which we chant a work in the First Plagal Mode attributed to the Athonite monk St John Koukouzelis (ca 1280–ca 1341), his only Sunday communion verse to appear in published collections. Each musical setting fosters a different but ultimately complementary liturgical ethos. Antiphonal psalmody, which was promoted vigorously by the Fathers of the Early Church, enacts a form of musical communion between the soloists, the choir(s), and the laity. Florid chanting, on the other hand, raises psalmody to the level of angelic song, aurally uniting the assembly's Eucharist with the perpetual heavenly liturgy.

The propriety of asserting the interpenetration of human and divine worship on the one hand, and then linking it to the physical reception of the Body and Blood of Christ on the other, finds visual confirmation in late and post-Byzantine depictions of the Communion of the Apostles (a twelfth-century example is featured on the cover of this recording). Both psalmody and iconography thus reassert God's immanence with an audacity that was echoed in late Byzantium by hesychast monks, who insisted on the possibility of beholding the Uncreated Light with one's physical eyes. All this should not be too surprising if one considers that while the (admittedly problematic) *Life* of Koukouzelis portrays

the saint living the life of a hesychast, monks and other Byzantine churchgoers of the fourteenth and fifteenth centuries would have heard a great deal of his music.

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ON THE TRANSLATION OF THE DIVINE LITURGY

BY ARCHIMANDRITE EPHREM (LASH)

The mission of Orthodox Christians is to proclaim God's Kingdom, and this is done above all by the celebration of the holy Liturgy. Through the celebration of the Liturgy, Christ and his love for mankind are made present in the world. This celebration is the common task of all the members of the People of God.

The Liturgy is 'public service' — the meaning of *leitourgia*, from *laos*, 'people', and *ergon*, 'work', in both Ancient and Modern Greek — in which **all** the members of the Church are the workers. To put it another way: it is not a 'spectator sport' in which the Priest, Deacon, Servers and Singers are the players and the congregation the audience or viewers. Nearly all the prayers of the Liturgy are in the first-person plural. The Priest and the Deacon address the whole congregation: 'Peace to **all**,' 'Let **us** pray to the Lord.' And it is the People who answer 'And to your spirit,' 'Lord, have mercy.' Together we proclaim our Faith, together we call on God as 'Our Father.' We do not come to the Liturgy as isolated individuals; we are there as the limbs, as the members of the Body of Christ. We come to hear together the words of the Apostles, to listen together to the words of the Lord himself in the holy Gospel. And finally, when we approach the Chalice at Communion, we share together in one Bread, we drink from one Cup. By the rules of the Church a priest may not celebrate the Liturgy alone; there must always be at least one person with him, one person who represents the People of God, whose work the Liturgy is.

The present situation

But today there are problems. The Liturgy is celebrated in Ancient Greek, which many of our people, especially, but by no means only, the young, do not understand fully, or even do not understand at all. That is why, in 1979 shortly before he died, the late Archbishop Athenagoras published an edition of the Liturgy in Greek and English and why, soon after his enthronement, the present Archbishop decided that a revised edition should be prepared and published,

in order that all the people might be able to have for themselves the text of the Liturgy in Greek and English both easily and cheaply.

We Orthodox have been entrusted with the Tradition of Orthodoxy, a priceless treasure, a pearl of great price; but not one that is to be kept under wraps, hidden in a bank vault, as some people do with works of art. We have to make it accessible to all our people, and to those who are not yet Orthodox, but who are longing for the truth. Tradition is something that is handed on. Our ancestors, from the days of the Apostles, have handed it on to us. It is for us to hand it on to our children, to make them know it and love it, so that they in their turn can hand it on to the generations to come. In the words of the Archbishop, 'we must bring this tradition of ours closer to the new generation and to our people in general. The use of the English language in our *diakonia* is also becoming more necessary and obligatory.'

The translation

This translation of the Divine Liturgy of St John Chrysostom was prepared by a committee appointed by his Archbishop Gregorios of Thyateira and Great Britain. At the request of his Eminence the late Metropolitan Anthony of blessed memory, two members of the committee were priests of the diocese of Sourozh. The translation was made from the Greek original, though the translators had before them the work of their numerous predecessors since the eighteenth century. They were also able to take into account the work of recent scholars, in particular Professor Trembelas and Professor Phountoulis. Shortly before the main work of translation was

completed, the Holy Monastery of Simonos Petra published a new *Hieratikon* in three volumes, to which Professor Phountoulis wrote the Introduction. The committee was able to take into account this excellent and scholarly work in preparing the final draft of the present translation.

The Greek Text

The Greek text taken as the basis of this version was that published in Athens by the *Apostoliki Diakonia* in 1950 and frequently reprinted. The more recent edition of 1977 by the same press, though lavishly provided with rubrics, is in many respects highly idiosyncratic, particularly in the Proskomidi. Since the translation was published, the *Apostoliki Diakonia* has issued, in 2002, a radically revised and greatly improved *Hieratikon*, edited by Father Constantinos Papayiannis, and it is worth remarking that many of the improvements included or referred to in this edition had already been adopted in the text and translation the Archdiocese of Thyateira. Among the other editions of the Liturgy which were consulted, particular attention was given to the older Greek text printed in the *Mega Euchologion* and the Slavonic *Sluzhebnik*. The latter is of some importance, since Slav use in a number of places preserves a better text and tradition than current Greek practice.

The Translation

At its first meeting, the committee, after a long discussion, decided that archaic grammatical pronouns and verbal forms should be dropped in favour of contemporary usage. This decision was taken for pastoral, theological, and linguistic reasons. The

Orthodox churches belonging to the Ecumenical Patriarchate in the United States of America and in Australia have already taken this step, as have other jurisdictions in America.

This apart, the translation is conservative both in text and rubrics. It is hoped that sufficient rubrical material has been provided, but it should be borne in mind that a living Tradition is not absolutely petrified in all its details. The Hellenic and Slav traditions are not identical; each monastery has its own *typikon*; each diocese and church its own customs. In general one could say that there is no absolute *right* or *wrong* *typikon*, only *good* and *bad* ones. Priests and Deacons learn to celebrate from their fellow celebrants, whether in seminaries, monasteries, or parishes. The same is true for Readers and Singers.

In the course of its work, the committee discussed numerous drafts, most of which had been provided with detailed annotation on points of particular interest and difficulty. A certain number of omissions or changes to familiar words or rubrics were made. Some of the more notable ones may be mentioned here.

1. The greeting by the priest before the Prokeimenon, one of the most ancient in the Liturgy, and one to which St John Chrysostom gives particular importance, has been restored. This has never disappeared from the Slavonic text and it was felt that it should be included. The greeting is translated literally, 'Peace to all', without further addition, such as 'be with you'. One reason for this is that the greeting includes 'be with' in only

two places: the greetings which open and close the Anaphora. The rubrics at this point allow for the Prokeimenon and Alleluia to be done in either the Greek or Slav manner.

2. The rubrics require the Deacon to cense during the chanting of the Alleluia and its verses as a preparation for the proclamation of the Gospel, rather than during the Apostle. This is also what the new *Hieratikon* from Athens proscribes.
3. The ancient and traditional place for the homily is after the Gospel and a rubric, which deliberately does not limit this ministry to the clergy, has been included to encourage preaching here, rather than at the end, or, which is worse, during the Communion of the clergy. A similar rubric is to be found in the new *Hieratikon*.
4. Although in current Greek parochial practice everything between the Gospel and the Cherubic hymn is normally omitted — though everything is in fact read silently by the celebrant —, all this material has been included, since the translation is of the complete Liturgy. In the Litany of Fervent Supplication after the Homily, the possibility of adding individual names of the living and departed has been allowed for. This has also been adopted in the new *Hieratikon*.
5. The opening dialogue of the Eucharistic Prayer, or *Anaphora*, was the subject of much thought and discussion, and the translation proposed, which may at first feel unfamiliar, is an attempt to represent more accurately the sense of the original. It has already been adopted by a recent

American bilingual edition of the Liturgy, with due acknowledgement of the Thyateira version.

6. After the *Anamnesis*, that is the Recalling of the events of the Passion and Glorification of the Lord, we have restored the participle 'Offering,' in place of the indicative 'We offer.' This is the text of the Greek manuscripts almost without exception and it has been preserved in the Slavonic. The main verb of the sentence is in the People's reply. This stresses the important theological point that the action of the Liturgy is **one**, by Priest and People together. This last explains why in this recording all the prayers traditionally said *mystikos* are said audibly. This was certainly the ancient practice, but it was disappearing by the sixth century. Justinian issued a *novella* forbidding the silent recitation of the prayers of the Liturgy and the other Mysteries, but it was subsequently widely disregarded. Like the revival of the practice of frequent Communion, the audible recitation of the prayers of Liturgy is a sign not of reform or innovation but of revival and renewal in the spirit of the holy Fathers and universal Teachers of the Church.
7. After the Chalice has been taken back to the Prothesis, we included the troparion *Plerotheto* ('Let our mouth'), to be sung by the Singers. This is not only an ancient practice, which has been restored in the new *Hieratikon*, but it also gives the Priest, especially when there is no deacon, time to return to the Holy Table and fold up the Antimension before starting the litany.

8. Before the Prayer behind the Ambon, the translation restores the correct dialogue: *Priest*: Let us go forth in peace. *People*: In the name of the Lord. *Priest*: Let us pray to the Lord. *People*: Lord, have mercy. The new *Hieratikon* does the same. As with the Dismissal, Priests have to remember not to interrupt the Singers in their haste to bring the Liturgy to an end.

ON BYZANTINE CHANT IN ENGLISH

BY JOHN MICHAEL BOYER

Adaptation from Greek to English

Our adaptation process for setting English text to Byzantine chant begins both with a good translation as well as with melodic models from the central repertoires of the received tradition. The English text is set in the same manner as the original Greek, not by using the same *melody*, but by following the same *process*: by applying the melodic formulae of the model's musical mode and genre to the text's syllabic patterns, and by adhering to the rules and tendencies of the classic Byzantine musical tradition, a new melody is composed. In addition, in order to provide an appropriate counterpart to the model chant, we attempt to follow the general contour and rhetoric of its melodic and phrasal structure, thus evoking a 'memory' of the original. At times, the latter goal must be compromised if an idiomatic rendering of the text is to be achieved. In some cases, we must abandon the original melody completely, while remaining faithful to the mode, genre, and style in

which it was written. The result is a new chant, possibly unlike the original in its melodic content, yet comparable in mode, style, rhetoric, and spirit.

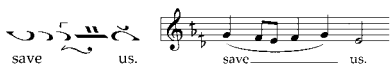
One example of this process may be seen in the refrain to the First Antiphon: 'At the prayers of the Mother of God, O Saviour, save us'. In the original Greek text, 'Ταῖς Πρεσβείαις τῆς Θεοτόκου, Σῶτερ, σῶσον ἡμᾶς', the phrase 'σῶσον ἡμᾶς' has four syllables, set to the familiar cadence (fig. 1).

Figure 1.



However, in the classic sources of syllabic Byzantine chant, this melodic figure only appears with three- or four-syllable phrases.¹ Since this musical cadence on the text 'save us' would not conform to the traditional rules of the melodic formulae, we must turn instead to a different musical formula (fig. 2).

Figure 2.



Although this melody differs from the original, it uses the appropriate melodic figure for the text, and so remains closer in style and spirit to the original than if the model melody had been used verbatim.

1 The syllabic genre employs one to three, and occasionally four, notes or rhythmic beats per syllable of text.

The *Trisagion* was not as easily adapted, primarily because there are 25 syllables in the original Greek text compared to 16 in the translation. This was a challenge, especially with so familiar a hymn. However, the *Thyateira Trisagion* helps to solve this problem by retaining, as does the Greek original, a parallel syllabic structure for the first two phrases: 'Ho-ly **God**, Ho-ly **Strong**.' This lends itself perfectly to AAB phrase structure, found in virtually every traditional setting of the *Trisagion*, but lost in the more familiar translation 'Ho-ly **God**, Ho-ly **Migh-ty**.'²

Even so, we originally considered abandoning the traditional AAB format in favor of using more of the original melody. Since the first line of the original Greek (Ἄγιος ὁ Θεός) has the same syllabic pattern as the first two lines of the translation (Holy God, Holy Strong), it seemed logical to apply the original music for one Greek line to two English lines (fig. 3). However, in order to conform to traditional phrase format, the middle section of the melodic line was removed, leaving the beginning and the end (fig. 4).

The third line could then remain largely the same as the Greek model. Although this final adaptation uses less of the original Greek melody, it conforms to the overall structure and form of the *Trisagion* better than our first attempt.

2 In the *Thyateira Translation*, 'mighty' is reserved for the Greek 'κραταῖος', whereas 'strong' ('крепкий' in Slavonic and 'fortis' in Latin) is used for 'ἰσχυρός'. See http://www.anastasis.org.uk/the_trisagion.htm

Figure 3.

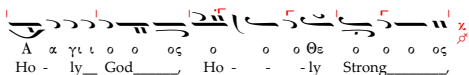
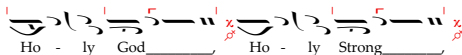


Figure 4.



The Cherubic Hymn on this recording was adapted from the melody for weekdays in the Plagal Fourth Mode by Petros Peloponnesios. With few exceptions, the melodic materials in the adaptation are taken directly from the original, but presented in a different order. In this case we were able to take advantage of the fact that some phrases in the English translation have the same syllabic pattern as the original Greek, although rarely in corresponding phrases. For instance:

We who	Οἱ τὰ
in a mystery	εἰκονίζοντες
represent	μυστικῶς
cherubim	χερουβὶμ
etc.	

This allowed us to retain most of the original melodic material by Petros in the adaptation, making it both evocative of the original as well as stylistically appropriate in its rendition of the translated text.

It was this balancing act—being faithful both to the original musical models as well as to stylistically correct musical expression of the translated

text—that formed the adaptation process.

In general, we gave priority to rendering the text according to the rules of Byzantine musical composition over retaining the original melodies exactly. The result is a collection of chants that follow closely the liturgical and musical genres of the received Byzantine musical tradition, while also echoing, to a greater or lesser degree, specific model melodies.

Transcription into Staff Notation

We decided early on that the scores accompanying this recording would be published in both Byzantine and Western notations. Our method of presenting the Western transcription therefore went through several stages of development as we considered the practical and pedagogical advantages of several formats, including 1) a single staff displaying only the unornamented structural melody (*metroponia*), with symbols above corresponding to certain ornamental signs from Byzantine notation (essentially the format advocated by the late Frank Desby, who modified the transcription method of the Monumenta Musicae Byzantinae for post-Byzantine chant); 2) the same, but with occasional *ossia* measures above to show realisations of ornamental figures and 3) a fully realised transcription of the melody as it might be sung in the light of oral tradition (the *melos*), on a smaller staff and with its own line of text above the structural melody. It became clear that a complete line of Byzantine notation above the transcription was the best way to show correlation between the two notations. We

Figure 5.



agreed upon a format that includes all the necessary information while printing only a single line of text (fig. 5).

As seen here in the excerpt from the Trisagion, the format includes three lines of music: the top line, a copy of the Byzantine notation; next, a simple 'dry-voiced' (un-ornamented) transcription of the *metrophonia*; below the text, one possible realisation of the *melos*. We also created editions in exclusively Byzantine notation with all line and page breaks in parallel with their transcriptions, in order to facilitate their simultaneous use on facing pages for study or performance.

Notation and Performance³ Practice

Oral tradition is an essential part of Byzantine Music. Since there are different schools of performance practice, however, we thought it important that our transcriptions include a 'dry-voiced' line without ornamentation. Beginners may follow this first line exactly, and more advanced singers may embellish it according to their training and taste. The second staff, as one possible interpretation of the *metrophonia*, features a transcription of the *melos* as sung

on this recording, incorporating details of ornamentation, tuning, and expression that one might hear from any number of traditional cantors. When using this second staff, it is important to remember that

Byzantine qualitative signs are

not necessarily realised the same way every time, and that many ornaments are written out approximately, especially with respect to their exact rhythm. Similarly, although care was taken to represent the intricacy of Byzantine tunings accurately,⁴ in some cases key signatures and accidentals must be taken as approximate.

Ornamentation and tonal attraction (*elxis*) are practices still best learned aurally from a skilled teacher. Nevertheless, we hope that this recording and its accompanying scores and transcriptions will both demonstrate that Byzantine chant with all of its expressive elements can be well executed in the English language as well as help to make the Byzantine musical tradition in its fullness more accessible to the English-speaking world.

3 This term is not to be conflated with 'concert' or 'recital', but simply refers to the carrying out of an action.

4 Signs for microtones—accidentals to create intervals greater or smaller than a tempered semitone or half-step—were borrowed from Ethnomusicology and Middle-Eastern music.



DISC ONE: THE LITURGY OF THE CATECHUMENS

1

Deacon: Master, give the blessing.¹

Priest: Blessed is the Kingdom of the Father, and of the Son, and of the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.

LITANY OF PEACE

Deacon: In peace, let us pray to the Lord.

People: Lord, have mercy. *And so after each petition.*

Deacon: For the peace from on high and for the salvation of our souls, let us pray to the Lord.

For the peace of the whole world, for the welfare of the holy Churches of God, and for the union of all, let us pray to the Lord.

For this holy house, and for those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

For all devout and Orthodox Christians, let us pray to the Lord.

For our Archbishop Gregorios, for the honoured order of presbyters, for the diaconate in Christ, for all the clergy and the people, let us pray to the Lord.

For our Sovereign Lady, Queen Elizabeth, the Royal Family, her Government and all in authority, let us pray to the Lord.

For this city, for every city, town and village, and for the faithful who dwell in them, let us pray to the Lord.

For favourable weather, an abundance of the fruits of the earth, and temperate seasons, let us pray to the Lord.

For those who travel by land, air or water, for the sick, the suffering, for those in captivity, and for their safety and salvation, let us pray to the Lord.

For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

Help us, save us, have mercy on us, and keep us, O God, by your grace.

Commemorating our all-holy, pure, most blessed and glorious Lady, Mother of God and Ever-Virgin Mary, with all the Saints, let us entrust ourselves and one another and our whole life to Christ our God.

People: To you, O Lord.

The Priest, in a low voice, reads the

PRAYER OF THE FIRST ANTIPHON

Lord, our God, whose might is beyond compare and whose glory is beyond understanding, whose mercy is without measure and whose love for mankind is beyond all telling, look upon us and upon this holy house, Master, according to your loving kindness, and bestow on us and on those who pray with us your acts of rich mercy and compassion.

(*aloud*) For to you belong all glory, honour and worship, to the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.

2

FIRST ANTIPHON (Ps. 102)²

1st Domestikos: Bless the Lord, O my soul, and all that is within me, bless his holy name.

People: At the prayers of the Mother of God, O Saviour, save us.

2nd Domestikos: Bless the Lord, O my soul, and forget none of his benefits.

People: At the prayers of the Mother of God, O Saviour, save us.

1st Domestikos: The Lord has prepared his throne in heaven, and his kingdom rules over all.

People: At the prayers of the Mother of God, O Saviour, save us.

2nd Domestikos: Bless the Lord, all you his works, in every place of his dominion.

People: At the prayers of the Mother of God, O Saviour, save us.

1st Domestikos: Glory to the Father, and to the Son, and to the Holy Spirit. Both now and for ever, and to the ages of ages. Amen.

People: At the prayers of the Mother of God, O Saviour, save us.

1 Except as noted below, the service follows the Archdiocese of Thyateira and Great Britain, *The Divine Liturgy of Our Father Among the Saints John Chrysostom* (Oxford: Oxford University Press, 1995), henceforth "Thyateira (1995)".

2 Thyateira (1995:6) prints only the first three verses.

SHORT LITANY

Deacon: Again and again in peace, let us pray to the Lord.

People: Lord, have mercy.

Deacon: Help us, save us, have mercy on us, and keep us, O God, by your grace.

People: Lord, have mercy.

Deacon: Commemorating our all-holy, pure, most blessed and glorious Lady, Mother of God and Ever-Virgin Mary, with all the Saints, let us entrust ourselves and one another and our whole life to Christ our God.

People: To you, O Lord.

The Priest, in a low voice, reads the

PRAYER OF THE SECOND ANTIPHON

Lord, our God, save your people and bless your inheritance; protect the fullness of your Church, sanctify those who love the beauty of your house, glorify them in return by your divine power, and do not forsake us who hope in you.

(*aloud*) For yours is the might, and yours the kingdom, the power and the glory, of the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.

SECOND ANTIPHON (Ps. 145)³

2nd Domestikos: Praise the Lord, O my soul: while I live I will praise the Lord; while I have any being, I will praise my God.

People: Son of God, risen from the dead, save us who sing to you: Alleluia!

1st Domestikos: Blessed are those whose helper is the God of Jacob; whose hope is in the Lord their God.

People: Son of God, risen from the dead, save us who sing to you: Alleluia!

2nd Domestikos: The God who made heaven and earth, the sea, and all that is in them.

People: Son of God, risen from the dead, save us who sing to you: Alleluia!

1st Domestikos: The Lord will be king for ever: your God, O Sion, will reign throughout all generations.

³ Thyateira (1995:8) prints the first, second, and fourth verses.

People: Son of God, risen from the dead, save us who sing to you: Alleluia!

2nd Domestikos: Glory to the Father, and to the Son, and to the Holy Spirit.

Singers: Both now and for ever, and to the ages of ages. Amen. Only-begotten Son and Word of God, who, being immortal, accepted for our salvation to take flesh from the holy Mother of God and Ever-Virgin Mary, and without change became man; you were crucified, Christ God, by death trampling on death, being one of the Holy Trinity, glorified with the Father and the Holy Spirit: save us!

SHORT LITANY

Deacon: Again and again in peace, let us pray to the Lord.

People: Lord, have mercy.

Deacon: Help us, save us, have mercy on us, and keep us, O God, by your grace.

People: Lord, have mercy.

Deacon: Commemorating our all-holy, pure, most blessed and glorious Lady, Mother of God and Ever-Virgin Mary, with all the Saints, let us entrust ourselves and one another and our whole life to Christ our God.

People: To you, O Lord.

The Priest, in a low voice, reads the

PRAYER OF THE THIRD ANTIPHON

You have given us grace to make these common and united prayers, and have promised that when two or three agree in your name you will grant their requests; fulfil now the petitions of your servants as is expedient, granting us in this present age the knowledge of your truth and in the age to come eternal life.

(*aloud*) For you, O God, are good and love mankind, and to you we give glory, to the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.

THIRD ANTIPHON (Ps. 117)

(*Intonation*) ١٢١٢ [Nana].

1st Domestikos: This is the day which the Lord has made; let us rejoice and be glad in it.

Then the Resurrection Apolytikion of the current mode (Plagal IV).

You came down from above, O Compassionate,⁴ you accepted burial for three days, that you might free us from the passions. Our life and resurrection, Lord, glory to you!
2nd Domestikos: Let the heavens and the earth sing his praise.
The Resurrection Apolytikion of the current mode.

ENTRANCE WITH THE HOLY GOSPEL

When the celebrants' entrance prayer is finished, the Deacon, in a low voice, says to the Priest:

Master, bless the holy Entrance.

And the Priest, blessing the entrance, says, in a low voice:

Blessed is the entrance of your holy ones, now and for ever, and to the ages of ages. Amen.

7

The Deacon, standing in the middle of the church in front of the Priest and raising the sacred Gospel, says aloud:

Wisdom. Stand upright.

Then the Deacon, followed by the Priest, enters the Sanctuary through the Holy Doors and places the Gospel on the Holy Table.

The People sing the Entrance Chant as follows:

Come, let us worship and fall down before Christ. Son of God, risen from the dead, save us who sing to you: Alleluia!

8

Then the Resurrection Apolytikion of the current mode (Plagal IV). (Intonation) ὧα [Nana].

You came down from above, O Compassionate, you accepted burial for three days, that you might free us from the passions. Our life and resurrection, Lord, glory to you!

*The Apolytikion for the dedication of the church*⁵

Blessed are you, Christ our God, who revealed the fishermen to be most wise by sending down to them the Holy Spirit, and so through them catching the whole world in a net. Lover of mankind, glory to you.

4 This phrase was revised from Thyateira (1995:62) by Archimandrite Ephrem.

5 The Apolytikion of Pentecost, patronal hymn of the Greek Orthodox Cathedral of Hagia Sophia in London, England.

9

(Intonation for Mode II) ληαλς [Neanes].

1st Domestikos: Glory to the Father, and to the Son, and to the Holy Spirit. Both now and for ever, and to the ages of ages. Amen.

Kontakion of the Season.

Protection of Christians that cannot be put to shame, unflinching mediation with the Maker, do not despise the voices of us sinners as we pray; but, in your love, be quick to help us who cry to you with faith: Hasten to intercede, make speed to entreat, O Mother of God, for you ever protect those who honour you.

10

Deacon: Let us pray to the Lord.

People: Lord, have mercy.

The Priest, in a low voice, reads the

PRAYER OF THE TRISAGION

Holy God, at rest in the holy place, hymned by the Seraphim with the thrice holy song, glorified by the Cherubim and worshipped by every heavenly Power, out of non-existence you brought the universe into being and created male and female according to your image and likeness, adorning them with every gift of your grace. You give wisdom and understanding to those who ask, and you do not reject the sinner, but for our salvation you have established repentance. You have counted us, your humble and unworthy servants, worthy to stand at this time before the glory of your holy altar, and to offer you due worship and praise. Accept, Master, the thrice holy hymn even from the mouth of us sinners, and visit us in your goodness. Pardon us every offence, voluntary and involuntary; sanctify our souls and bodies, and grant that we may worship you in holiness all the days of our life; at the prayers of the holy Mother of God and of all the Saints who have been well pleasing to you in every age.

(aloud) For you, our God, are holy, and to you we give glory, to the Father, the Son and the Holy Spirit, now and for ever,
Deacon (coming near the Holy Doors and facing the People): and to the ages of ages.

People: Amen.

Holy God, Holy Strong, Holy Immortal, have mercy on us.

Holy God, Holy Strong, Holy Immortal, have mercy on us.
Holy God, Holy Strong, Holy Immortal, have mercy on us.
Glory to the Father, and to the Son, and to the Holy Spirit.
Both now and for ever, and to the ages of ages. Amen.
Holy Immortal, have mercy on us.

11

1st Domestikos: (Intonation) $\lambda\epsilon$ [Ne] $\Delta\acute{o}\nu\alpha\mu\iota\varsigma$ [Dynamis].
People: Holy God, Holy Strong, Holy Immortal, have mercy
on us.

12

THE READINGS FROM THE NEW TESTAMENT

PROKEIMENON (Ps. 75: 12, 2, & 3)⁶

*At the end of the Trisagion the Deacon comes out in front of
the Holy Doors and says:*

Let us attend.

Priest: Peace to all.

Reader: And to your spirit.

Deacon: Wisdom.

Reader: A psalm of David.

Deacon: Let us attend.

Reader: The prokeimenon of the Apostle in the Plagal of the
Fourth Mode, (Intonation) $\lambda\epsilon\alpha\gamma\iota\epsilon$ [Neagie].

Singers: Make your vows to the Lord, our God, and pay them.

1st Domestikos: God is known in Judea, in Israel his name
is great.

Singers: Make your vows to the Lord, our God, and pay them.

2nd Domestikos: His place has been established in peace; and
his habitation in Zion.

Singers: Make your vows to the Lord, our God, and pay them.

13

APOSTLE

Deacon: Wisdom.

Reader: The Reading is from the Second Epistle of Paul to the
Corinthians. [6:16 – 7:1]

Deacon: Let us attend.

Reader: Brethren, you are the temple of the living God. As

6 Thyateira (1995:14) presents both this dialogue as well as the one preceding the Alleluarian in a manner compatible with modern Slavic practice. Here we restore their original Greek forms.

God said, 'I will live in them and walk among them, and I will be their God, and they shall be my people. Therefore come out from among them, and be separate from them, says the Lord, and touch nothing unclean; then I will welcome you, and I will be your father, and you shall be my sons and daughters, says the Lord Almighty.' Since we have these promises, beloved, let us cleanse ourselves from every defilement of flesh and spirit, making holiness perfect in the fear of God.

Priest: Peace to you.

Reader: And to your spirit.

14

ALLELUIARION (Ps. 94: 1–2)

While the Alleluarian is being sung, the Deacon, taking the censer with incense, approaches the Priest, and having received a blessing for the incense he censes the book of the Gospel, the Holy Table all round, the whole Sanctuary, the Priest and, coming out a little from the Holy Doors, the principal icons and the People.

Deacon: Wisdom. Let us attend.

Reader: Alleluia. A psalm of David.

Deacon: Let us attend.

Reader: (Intonation of the mode of the day, Plagal IV)
 $\lambda\epsilon\alpha\gamma\iota\epsilon$ [Neagie].

Singers: Alleluia, alleluia, alleluia.

1st Domestikos: Come, let us sing with joy to the Lord; let us shout with joy to God our Saviour.

Singers: Alleluia, alleluia, alleluia.

2nd Domestikos: Let us come before his face with thanksgiving; and shout for joy to him with psalms.

Singers: Alleluia, alleluia, alleluia.

15

GOSPEL

Then the Priest at the Holy Doors, facing west, says:

Wisdom. Stand upright. Let us listen to the Holy Gospel.

Peace to all.

People: And to your spirit.

Deacon: The reading is from the Holy Gospel according to
Matthew [17th Sunday of Matthew — 15: 21–28]

People: Glory to you, O Lord, glory to you.

Priest: Let us attend.

Deacon: At that time Jesus withdrew to the region of Tyre and Sidon. Just then a Canaanite woman from the district came out and shouted to him, 'Have mercy on me, Lord, Son of David! My daughter is tormented by a demon! But he did not say a word to her in answer. His disciples came up and urged him, 'Send her away, because she keeps shouting after us'. But he said, 'I was sent only to the lost sheep of the house of Israel'. But coming forward, she bowed down before him and said, 'Lord, help me! But he answered, 'It is not good to take the children's food and throw it to the dogs'. She said, 'Yes, Lord, but even the dogs eat from the crumbs that fall from their lords' table'. Then Jesus answered her, 'Woman, great is your faith! Let it be as you wish'. And her daughter was healed from that hour.

People: Glory to you, O Lord, glory to you.

16

Then the Deacon, standing in his usual place, says the following

LITANY OF FERVENT SUPPLICATION

Deacon: Let us all say, with all our soul and with all our mind, let us say

People: Lord, have mercy.

Deacon: Lord almighty, the God of our fathers, we pray you, hear and have mercy.

People: Lord, have mercy.

Deacon: Have mercy on us, O God, according to your great mercy, we pray you, hear and have mercy.

People: Lord, have mercy. *Three times. And so after the remaining petitions.*

Deacon: Also we pray for our Archbishop Gregorios.

Also we pray for our Sovereign Lady, Queen Elizabeth, the Royal Family, her Government and all in authority.

Also we pray for mercy, life, peace, health, salvation, visitation, pardon and forgiveness of sins for the servants of God, all devout and Orthodox Christians, those who dwell in or visit this city and parish, the wardens and members of this church and their families.

Also we pray for the blessed and ever remembered founders of this holy church, and for all our brothers and sisters who have gone to their rest before us, and who lie asleep here in the true faith; and for the Orthodox everywhere.

Also we pray for those who bring offerings, those who care

for the beauty of this holy and venerable house, for those who labour in its service, for those who sing, and for the people here present, who await your great and rich mercy.

Meanwhile the Priest, in a low voice, says the following
PRAYER OF SUPPLICATION

Lord, our God, accept this fervent supplication from your servants, and have mercy on us according to the multitude of your mercy; and send down your pity on us and on all your people, who await your rich mercy.

(aloud) For you, O God, are merciful, and love mankind, and to you we give glory, to the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.

17

THE LITANY FOR THE CATECHUMENS, *that is, those preparing for Baptism.*

To each petition the People answer: Lord, have mercy.

Deacon: Catechumens, pray to the Lord.

Believers, let us pray for the catechumens;

That the Lord will have mercy on them;

Instruct them in the word of truth;

Reveal to them the Gospel of righteousness;

Unite them to his Holy, Catholic and Apostolic Church.

Save them, have mercy on them, help them and keep them, O God, by your grace.

Catechumens, bow your heads to the Lord.

People: To you, O Lord.

Meanwhile the Priest, in a low voice, says the

PRAYER FOR THE CATECHUMENS

Lord, our God, dwelling on high and beholding things below, who for the salvation of mankind sent forth your only-begotten Son, our Lord and God, Jesus Christ, look upon your servants the catechumens, who have bowed their necks to you; and count them worthy in due time of the washing of rebirth, the forgiveness of sins and the garment of incorruption; unite them to your holy, Catholic and Apostolic Church, and number them with your chosen flock. *(aloud)* That they also with us may glorify your all honoured and majestic name, of the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.

Deacon: As many as are catechumens, depart; catechumens, depart; as many as are catechumens, depart. None of the catechumens!

18

LITANIES OF THE FAITHFUL⁷

Deacon: As many as are believers: again and again in peace, let us pray to the Lord.

People: Lord, have mercy.

Deacon: Help us, save us, have mercy on us, and keep us, O God, by your grace.

People: Lord, have mercy.

Deacon: Wisdom.

Priest (after the unfolding of the antimension and the First Prayer of the Faithful): For to you belong all glory, honour and worship, to the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.

Deacon: Again and again in peace, let us pray to the Lord.

People: Lord, have mercy.

Deacon: Help us, save us, have mercy on us, and keep us, O God, by your grace.

People: Lord, have mercy.

Deacon: Wisdom. *And he enters the Sanctuary.*

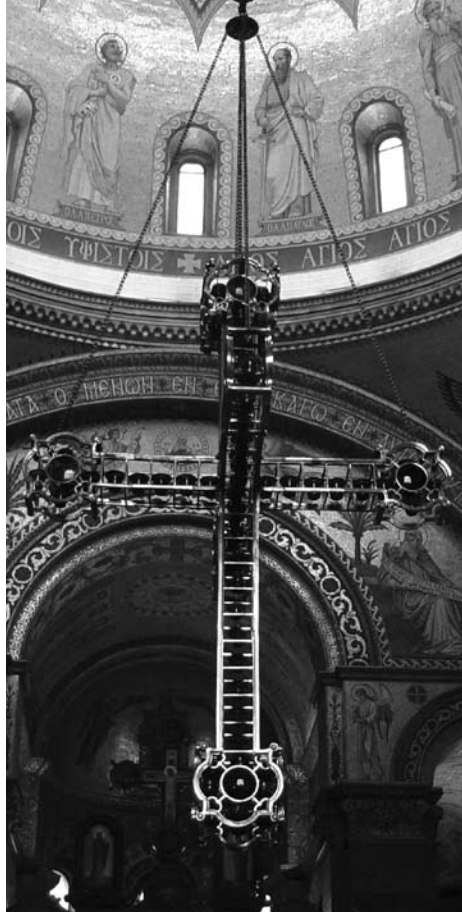
Meanwhile the Priest, in a low voice, says the

SECOND PRAYER OF THE FAITHFUL

Again and many times we fall down before you and pray you, who are good and the lover of mankind, that heeding our prayer you will cleanse our souls and bodies from every defilement of flesh and spirit, and will grant us to stand without guilt or condemnation before your holy altar. Give also to those who pray with us the grace of progress in right living, in faith and spiritual understanding. Grant that they may always worship you with fear and love, may partake of your holy mysteries without guilt or condemnation, and be counted worthy of your heavenly kingdom.

(aloud) That being always guarded by your might, we may give glory to you, the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.



DISC TWO: THE LITURGY OF THE FAITHFUL

1 CHERUBIC HYMN AND GREAT ENTRANCE WITH THE GIFTS OF BREAD AND WINE

The Singers begin the Cherubic Hymn to a slow and solemn melody, in the dominant mode of the day: (Intonation for Mode Plagal IV) ιεαγγιε [Neagie].

We, who in a mystery represent the Cherubim and sing the thrice holy hymn to the life-giving Trinity, let us now lay aside every care of this life.

2
When the Singers reach the end of the first part of the Cherubic Hymn, the Deacon and the Priest come out from the north door of the Sanctuary, preceded by exapteryga, lights and incense, and pass through the north aisle and the middle of the Nave as they make the Great Entrance. As they process they proclaim, one after the other:

May the Lord God | remember you all in his Kingdom |
always, now and for ever, | and to the ages of ages.
Singers: Amen.

3
And they complete the Cherubic Hymn. For we are about to receive the King of all, invisibly escorted by the angelic hosts. Alleluia.

4
LITANY OF THE PRECIOUS GIFTS AND THE KISS OF PEACE
Deacon: Let us complete our prayer to the Lord.

People: Lord, have mercy. *And so after each of the following petitions.*

Deacon: For the precious gifts here set forth, let us pray to the Lord.

For this holy house and those who enter it with faith, reverence and the fear of God, let us pray to the Lord.

For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

Help us, save us, have mercy on us and keep us, O God, by your grace.

That the whole day may be perfect, holy, peaceful and sinless, let us ask of the Lord.

People: Grant this, O Lord. *And so after each of the following petitions.*

Deacon: An angel of peace, a faithful guide, a guardian of our souls and bodies, let us ask of the Lord.

Pardon and forgiveness of our sins and offences, let us ask of the Lord.

Those things which are good and profitable for our souls, and peace for the world, let us ask of the Lord.

That we may live out the rest of our days in peace and repentance, let us ask of the Lord.

A Christian end to our life, painless, unashamed and peaceful, and a good defence before the dread judgement seat of Christ, let us ask.

Commemorating our all-holy, pure, most blessed and glorious Lady, Mother of God and Ever-Virgin Mary, with all the Saints, let us entrust ourselves and one another and our whole life to Christ our God.

People: To you, O Lord.

Priest: Through the compassion of your only-begotten Son, with whom you are blessed, together with your all-holy, good and life-giving Spirit, now and for ever, and to the ages of ages.

People: Amen.

Priest: Peace to all.

People: And to your spirit.

Deacon: Let us love one another, that with one mind we may confess:

People: Father, Son and Holy Spirit, Trinity consubstantial and undivided.

5
THE CREED

Deacon: The doors, the doors. With wisdom let us attend.

People: I believe in one God, Father almighty, | Maker of heaven and earth, | and of all things visible and invisible. |

And in one Lord, Jesus Christ, | the only-begotten Son of God, | begotten from the Father before all ages, | Light from Light, true God from true God, | begotten not made, consubstantial with the Father, | through him all things were made. | For our sake and for our salvation he came down from heaven, | and was incarnate from the Holy Spirit and the Virgin Mary and became man. | He was

crucified also for us under Pontius Pilate, | and suffered and was buried; | he rose again on the third day, in accordance with the Scriptures, | and ascended into heaven | and is seated at the right hand of the Father. | He is coming again in glory to judge the living and the dead, | and his kingdom will have no end. |

And in the Holy Spirit, the Lord, the Giver of life, | who proceeds from the Father, | who together with Father and Son is worshipped and together glorified; | who spoke through the Prophets. | In one Holy, Catholic and Apostolic Church. | I confess one Baptism for the forgiveness of sins. | I await the resurrection of the dead | and the life of the age to come. Amen.

6

THE HOLY OBLATION (ANAPHORA)

Deacon: Let us stand with awe; let us stand with fear; let us attend, that we may offer the holy oblation in peace. *And he re-enters the Sanctuary.*

People: Mercy and peace: a sacrifice of praise.

Priest, blessing the People: The grace of our Lord Jesus Christ, and the love of God the Father, and the communion of the Holy Spirit be with you all.

People: And with your spirit.

Priest, raising his hands: Let our hearts be on high.

Priest: We have them with the Lord.

Priest, turning to the east: Let us give thanks to the Lord.

People: It is right and fitting.

7

Priest (in a low voice):

It is right and fitting to hymn you, to bless you, to praise you, to give you thanks, to worship you in every place of your dominion; for you are God, ineffable, incomprehensible, invisible, inconceivable, ever existing, eternally the same; you and your only-begotten Son and your Holy Spirit. You brought us out of non-existence into being, and when we had fallen you raised us up again, and left nothing undone until you had brought us up to heaven and had granted us your Kingdom that is to come.

For all these things we give thanks to you, and to your only-begotten Son and your Holy Spirit; for all the benefits that we have received, known and unknown, manifest and

hidden.

We thank you also for this liturgy which you have been pleased to accept from our hands, though there stand around you thousands of Archangels and tens of thousands of Angels, the Cherubim and the Seraphim, six-winged and many-eyed, soaring aloft upon their wings,

(aloud) singing, crying, shouting the triumphal hymn, and saying:

People: Holy, holy, holy, Lord of hosts; heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Priest (in a low voice): With these blessed Powers, Master, Lover of mankind, we also cry aloud and say: Holy are you and all-holy, you and your only-begotten Son and your Holy Spirit; holy are you and all-holy, and magnificent is your glory. This is how you loved your world: you gave your only-begotten Son, so that everyone who believes in him might not perish, but have eternal life. And, when he had come and had fulfilled the whole dispensation for us, in the night in which he was given up, or rather gave himself up, for the life of the world, he took bread in his holy, most pure and unblemished hands and, when he had given thanks, and had blessed, sanctified and broken it, gave it to his holy Disciples and Apostles, saying: *(aloud)* Take, eat; this is my body, which is broken for you, for the forgiveness of sins.

People: Amen.

Priest (in a low voice): Likewise after supper he also took the cup, saying:

(aloud) Drink from this, all of you; this is my blood of the New Testament, which is shed for you and for many for the forgiveness of sins.

People: Amen.

Priest (in a low voice): Remembering therefore this our Saviour's command and all that has been done for us: the Cross, the Tomb, the Resurrection on the third day, the Ascension into heaven, the Sitting at the right hand, the Second and glorious Coming again;

The Deacon crosses his hands and elevates the Chalice and Paten as the Priest says aloud:

Offering you your own of your own—in all things and for all things—

People: we praise you, we bless you, we give thanks to you, O Lord, and we pray to you, our God.

Priest, bowing his head with great compunction, says in a low voice:

Also we offer you this spiritual worship without shedding of blood, and we ask, pray and implore you: send down your Holy Spirit upon us and upon these gifts here set forth,

Then the Deacon, pointing to the holy Bread with his oration, says in a low voice:

Master, bless the holy Bread.

The Priest stands upright and blesses the holy Bread, saying in a low voice:

and make this bread the precious Body of your Christ, *Deacon, in a low voice:* Amen.

Then the Deacon, pointing to the Chalice with his oration, says in a low voice:

Master, bless the holy Cup.

The Priest blesses the Chalice, saying in a low voice:

and what is in this Cup the precious Blood of your Christ, *Deacon, in a low voice:* Amen.

Then the Deacon, pointing to them both, says in a low voice:

Master, bless them both.

Priest, blessing both the Chalice and Paten, says in a low voice: changing them by your Holy Spirit,

Deacon, in a low voice: Amen, Amen, Amen.

They both bow profoundly and the Priest continues in a low voice: so that those who partake of them may obtain vigilance of soul, forgiveness of sins, communion of the Holy Spirit, fullness of the Kingdom of heaven, freedom to speak in your presence, not judgement or condemnation.

Also we offer you this spiritual worship for those who have gone to their rest in faith, Forefathers, Fathers, Patriarchs, Prophets, Apostles, Preachers, Evangelists, Martyrs, Confessors, Ascetics and every righteous spirit made perfect in faith;

8

Priest: Above all for our most holy, pure, most blessed and glorious Lady, the Mother of God and Ever-Virgin, Mary.

People: It is truly right to call you blessed, who gave birth to God, ever-blessed and most pure, and Mother of our God. Greater in honour than the Cherubim and beyond compare more glorious than the Seraphim, without corruption you gave birth to God the Word; truly the Mother of God, we magnify you.

The Priest continues in a low voice: For the holy Prophet, Forerunner and Baptist John, the holy, glorious and all-praised Apostles, for the Saints whose memory we keep today, and for all your Saints, at whose prayers visit us, O God.

Remember too all those who have fallen asleep in hope of resurrection to eternal life, and give them rest where the light of your countenance watches.

Also we beseech you: Remember, Lord, all Orthodox bishops, who rightly proclaim the word of your truth, the whole order of presbyters, the diaconate in Christ, all the clergy and the whole monastic order.⁸

Also we offer you this spiritual worship for the whole world, for the holy, Catholic and Apostolic Church, for those who live in chastity and holiness of life; for our faithful Christian rulers, and all their household. Grant them, Lord, a peaceful reign, so that in their tranquillity we too may live calm and peaceful lives in godliness and holiness.

(aloud) For of all, remember, Lord, our Archbishop, Gregorios, and grant that he may serve your holy churches in peace, safety, honour, health, and length of days, rightly proclaiming the word of your truth.

Deacon: Remember too, Lord, those whom each one has in mind, and each and all.

People: And each and all.

The Priest continues in a low voice: Remember, Lord, the city in which we dwell, and every city, town and village, and the faithful who dwell in them. Remember, Lord, those who travel by land, air, or water, the sick, the suffering, those in captivity, and their safety and salvation. Remember, Lord, those who bring offerings, those who care for the beauty of your holy churches, and those who remember the poor,

8 Thyateira (1995:35) reads '...the diaconate in Christ and every order of clergy.'

and send down upon us all your rich mercies.
(*aloud*) And grant that with one voice and one heart we may glorify and praise your all-honoured and majestic name, of the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.

Priest: And the mercies of our great God and Saviour, Jesus Christ, shall be with all of you.

People: And with your spirit.

9

THE PREPARATION FOR HOLY COMMUNION LITANY OF THE LORD'S PRAYER

The Deacon comes out and stands in his usual place.

Deacon: Having commemorated all the saints, again and again in peace let us pray to the Lord.

People: Lord, have mercy. *And so after each of the following petitions.*

Deacon: For the precious gifts here set forth and sanctified, let us pray to the Lord.

That our God, who loves mankind, having accepted them on his holy and immaterial Altar above the heavens, as a savour of spiritual fragrance, may send down upon us in return his divine grace and the gift of the Holy Spirit, let us pray.

For our deliverance from all affliction, wrath, danger and constraint, let us pray to the Lord.

Help us, save us, have mercy on us and keep us, O God, by your grace.

That the whole day may be perfect, holy, peaceful and sinless, let us ask of the Lord.

People: Grant this, O Lord. *And so after each of the following petitions.*

Deacon: An angel of peace, a faithful guide, a guardian of our souls and bodies, let us ask of the Lord.

Pardon and forgiveness of our sins and offences, let us ask of the Lord.

Things good and profitable for our souls, and peace for the world, let us ask of the Lord.

That we may live out the rest of our days in peace and repentance, let us ask of the Lord.

A Christian end to our life, painless, unashamed and peaceful, and a good defence before the dread judgement

seat of Christ, let us ask.

Having asked for the unity of the faith and the communion of the Holy Spirit, let us entrust ourselves and one another and our whole life to Christ, our God.

People: To you, O Lord.

The Priest, in a low voice:

To you, Master, Lover of mankind, we entrust our whole life and our hope, and we entreat, pray and implore you: count us worthy to partake of your heavenly and awesome Mysteries at this sacred and spiritual Table with a pure conscience, for the forgiveness of sins and pardon of offences, for communion of the Holy Spirit, for inheritance of the Kingdom of heaven and for boldness before you; not for judgement or condemnation.

10

(*aloud*) And count us worthy, Master, with boldness and without condemnation to dare to call upon you, the God of heaven, as Father, and to say:

THE LORD'S PRAYER

People: Our Father in heaven, | may your name be hallowed, | your kingdom come, | your will be done | on earth as in heaven. | Give us today our daily bread, | and forgive us our debts, as we forgive our debtors; | and do not lead us into temptation, | but deliver us from the evil one.

Priest (aloud): For yours is the Kingdom, the power and the glory, of the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.

Priest: Peace to all.

People: And to your spirit.

Deacon: Let us bow our heads to the Lord.

People: To you, O Lord.

Priest: Through the grace and compassion and love towards mankind of your only-begotten Son, with whom you are blessed, together with your all-holy, good and life-giving Spirit, now and for ever, and to the ages of ages.⁹

People: Amen.

9 The prayer preceding this ecphronesis does not mention Holy Communion, being a generic text for dismissing the congregation at the conclusion of a service. We have chosen 29 to pass over this liturgical anomaly in silence.

Priest (in a low voice): Give heed, Lord Jesus Christ our God, from your holy dwelling place and from the glorious throne of your kingdom; and come to sanctify us, you who are enthroned on high with the Father and invisibly present here with us. And with your mighty hand grant communion in your most pure Body and precious Blood to us, and through us to all the people.

Deacon: Let us attend.

Priest: The Holy Things for the Holy.

People: One is holy, one is Lord: Jesus Christ, to the glory of God the Father. Amen.

11

COMMUNION OF THE CLERGY AND PEOPLE

The Singers continue with the Communion Chant (Ps. 148).

(Intonation) Λεαγυε [Neagie].

Praise the Lord from the heavens, praise him in the highest. Alleluia.

Choral / Solo Verses:

Praise the Lord from the heavens, praise him in the highest.

Refrain: Alleluia.

Praise him, all his angels, praise him, all his Powers.

Praise him, sun and moon: praise him, all you stars and light.

Praise him, you highest heavens, and you waters that are above the heavens.

Let them praise the name of the Lord, for he spoke and they came into being; he commanded and they were created.

He established them for ever and ever, he made an ordinance, and it shall not pass away.

Praise the Lord from the earth, praise him, you sea monsters and all deeps;

Fire and hail, snow and ice, and storm-wind, things that do his word.

Mountains and all hills, fruiting trees and all cedars;

Beasts of the wild, and all cattle, creeping things and winged birds; Kings of the earth and all peoples, rulers and all judges of the earth;

Young men and maidens, old men and youths together, let them praise the name of the Lord, for his name alone has been exalted.

His praise is above earth and heaven, and he will exalt the horn of his people.

A hymn for all his holy ones, for the children of Israel, a people that draws near him.

12

DISTRIBUTION OF HOLY COMMUNION

The Holy Doors are opened and the Priest hands the Chalice to the Deacon, who comes out through the Holy Doors, holding the Chalice, and says:

With fear of God, with faith and love, draw near.

People: Blessed is he who comes in the name of the Lord. The Lord is God and has appeared to us.

13

(Intonation) Αλεα(χα)λες [Anea(na)nes].

Praise the Lord from the heavens. Alleluia.

14

Priest: O God, save your people, and bless your inheritance.

People: We have seen the true light; we have received the heavenly Spirit; we have found the true faith, as we worship the undivided Trinity; for the Trinity has saved us.

15

The Priest bows, takes the Chalice and says in a low voice:

Blessed is our God, and then turns to the People, shows them the Chalice and continues, aloud:

Always, now and for ever, and to the ages of ages.

People: Amen. Let our mouth be filled with your praise, O Lord, that we may sing of your glory, for you have counted us worthy to partake of your holy, divine, immortal and life-giving Mysteries; keep us in your holiness, that we may meditate on your righteousness all the day long. Alleluia, alleluia, alleluia.

16

THANKSGIVING AND (CONSTANTINOPOLITAN) DISMISSAL

The Deacon comes out through the Holy Doors, goes to his usual place and says:

Stand upright. Having received the divine, holy, pure, immortal, heavenly, life-giving and dread Mysteries of Christ, let us give worthy thanks to the Lord.

People: Glory to you, Lord. Glory to you.¹⁰

Deacon: Help us, save us, have mercy on us, and keep us, O God, by your grace.

¹⁰ Athonite use. Thyateira (1995:48) reads 'Lord, have mercy'.

People: Lord, have mercy.

Deacon: Having asked that the whole day may be perfect, holy, peaceful and sinless, let us entrust ourselves and one another and our whole life to Christ our God.

People: To you, O Lord.

The Priest, in a low voice, says the

PRAYER OF THANKSGIVING

We thank you, Lord, lover of mankind, benefactor of our souls, that you have counted us worthy today of your heavenly and immortal Mysteries. Make straight our way, establish us all in the fear of you, watch over our life, and make firm our steps, through the prayers and intercessions of the glorious Mother of God and Ever-Virgin Mary, and of all your Saints.

(aloud) For you are our sanctification, and to you we give glory, to the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.

DISMISSAL

Priest: Let us go forth in peace.

People: In the name of the Lord.

17

Deacon: Let us pray to the Lord.

People: Lord, have mercy.

The Priest comes out through the Holy Doors and standing in front of the icon of Christ, or below the Solea in the middle of the Church, reads:

PRAYER BEHIND THE AMBO

O Lord, you bless those who bless you, and sanctify those who have put their trust in you: save your people and bless your inheritance; protect the fullness of your Church; sanctify those who love the beauty of your house; glorify them in return by your divine power, and do not forsake us who hope in you. Give peace to your world, to your churches, to the priests, to our rulers, and to all your people. For every good gift and every perfect gift is from above, coming down from you, the Father of lights;
(aloud) and to you we give glory, thanksgiving and worship, to the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

People: Amen.

18

FINAL (MONASTIC) DISMISSAL

People: Blessed be the name of Lord, from this time forth and for evermore *(three times)*.

19

Deacon: Let us pray to the Lord.

People: Lord, have mercy.

The Priest, coming out through the Holy Doors and blessing the People, says:

The blessing of the Lord be upon you, by his grace and love for mankind, always, now and for ever, and to the ages of ages.

People: Amen.

Priest: Glory to you, Christ God, our hope, glory to you.

Reader: Glory to the Father, and to the Son, and to the Holy Spirit; both now and for ever, and to the ages of ages.

Amen. Lord, have mercy. Lord, have mercy. Lord, have mercy. Holy Master, give the blessing.

Priest: May he who rose from the dead, Christ our true God, through the prayers of his all pure and holy Mother, by the power of the precious and life-giving Cross, through the protection of the honoured, Bodiless Powers of heaven, through the intercessions of the honoured, glorious Prophet, Forerunner and Baptist, John, of the holy, glorious and all-praised Apostles, of the holy, glorious and triumphant Martyrs, of our venerable and God bearing Fathers and Mothers who have shone forth in the ascetic life, of our Father among the Saints John Chrysostom, Archbishop of Constantinople, of the holy and righteous forebears of God, Joachim and Anna, and of all the Saints, have mercy on us and save us, for he is good and loves mankind.

Priest: Through the prayers of our holy fathers, Lord Jesus Christ, our God, have mercy upon us.

People: Amen.

THE END OF THE DIVINE LITURGY OF JOHN CHRYSOSTOM



Its performances 'like jeweled light flooding the space' (Los Angeles Times), Cappella Romana is a vocal chamber ensemble dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Founded in 1991, Cappella Romana's name refers to the medieval Greek concept of the Roman *oikoumene* (inhabited world), which embraced Rome and Western Europe as well as the Byzantine Empire of Constantinople ('New Rome') and its Slavic commonwealth. Each program in some way reflects the musical, cultural and spiritual heritage of this ecumenical vision.

Flexible in size according to the demands of the repertory, Cappella Romana is one of the Pacific Northwest's few professional chamber vocal ensembles. It has a special commitment to mastering the Byzantine and Slavic repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Leading scholars have supplied the group with their latest discoveries, while its music director has prepared

a number of the ensemble's performing editions from original sources. In the field of contemporary music, Cappella Romana has taken a leading role in bringing to West Coast audiences the works of such European composers as Michael Adamis, Ivan Moody, Arvo Pärt, and John Tavener, as well as promoting the work of North Americans such as Fr. Sergei Glagolev, Christos Hatzis, Peter Michaelides, and Tikey Zes.

The ensemble presents annual concert series in Portland, Oregon and Seattle, Washington. Critics have consistently praised these for their unusual and innovative programming, including numerous world and American premieres. The group has also frequently collaborated with such artists as conductor Paul Hillier, chant-specialist Ioannis Arvanitis, and composer Ivan Moody.

Cappella Romana tours regularly and made its European debut at the 2004 Byzantine Festival in London with concerts at the Queen Elizabeth Hall, St Paul's Cathedral, and the Greek Orthodox Cathedral of St Sophia. The same year the Metropolitan Museum of Art in New York presented the ensemble and released its CD *Music of Byzantium for the exhibit Byzantium: Faith and Power 1261–1557*. The J. Paul Getty Center has presented Cappella Romana twice, commissioning a newly researched programme of Sinaïte chants for the exhibit *Holy Image, Hallowed Ground: Icons from Sinai*. Other appearances include concerts for such academic institutions as Princeton, Yale, and the Pontificio Istituto Orientale (Rome), in addition to music festivals in Canada, Ireland, Italy, the United Kingdom, and the USA.

Cappella Romana has previously released nine other compact discs: *Tikey Zes Choral Works* and *When Augustus Reigned* (Gagliano Records); *The Akáthistos Hymn* by Ivan Moody, *Epiphany: Medieval Byzantine Chant*, and *Gothic Pipes: The Earliest Organ Music* (Gothic); *Music of Byzantium* (in cooperation with the Metropolitan Museum of Art, selling over 12,000 copies); *Lay Aside All Earthly Cares: Music by Fr. Sergei Glagolev, The Fall of Constantinople*, and *Byzantium in Rome: Medieval Byzantine Chant from Grottaferrata* (CR Records).

Forthcoming recordings include *The Divine Liturgy of St John Chrysostom* set by Peter Michaelides, the *Kontakion of the Nativity and Carols* by Richard Toensing, *Mt Sinai: Frontier of Byzantium* (Medieval Byzantine Chant from the Monastery of St Catherine, Sinai), and a disc of 15th-century Greek and Latin music from the island of Cyprus.

ARCHMANDRITE EPHREM (LASH)

The Very Reverend Father Ephrem (Lash), Archimandrite of the Ecumenical Throne, has been appointed as translator of the Bible by His All-Holiness the Ecumenical Patriarch Bartholomew I and was the principal translator, appointed by His Eminence Archbishop Gregorios of Thyateira and Great Britain, of the English edition of the Divine Liturgy of St John Chrysostom, issued with the blessing of the Patriarch. He was ordained presbyter in 1978 by Archbishop Athenagoras (Kokkinakis),¹ serving first

in the region around Newcastle-upon-Tyne. From 1984–1987 he lived as a rasophore in the Monastery of Docheiariou, Athos.

Fr Ephrem holds degrees in humanities, theology, and languages from St John's College, Oxford; the Seminary of St-Sulpice, Paris; S.T.B. Paris; and the École Pratique des Hautes Études of the Sorbonne. He has held academic positions at the Institut Catholique, Paris (Biblical Greek, Hebrew, and New Testament); Oxford University (Oriental Studies); University of Newcastle-upon-Tyne (Biblical and Patristic Studies); and at Manchester University (honorary research fellow in Middle Eastern Studies). His publications include a number of the *Homiliae Cathedrales* of Severos of Antioch in the *Patrologia Orientalis*; *On the Life of Christ: Kontakia by Saint Romanos the Melodist* (HarperCollins International Sacred Literature Trust); and *An Orthodox Prayer Book* (Oxford University Press). He presently serves the parish of the Greek Orthodox Church of St Anthony the Great and St John the Baptist in Islington, London.

ARCHIMANDRITE MELETIOS (WEBBER)

The Very Reverend Archimandrite Meletios (Webber), the priest on this recording, was born in London of Scottish background. He was educated at Dulwich College, St Peter's College (Oxford University), and the School of Theology in Thessalonica, Greece. He also holds a doctorate in Psychotherapy from the University of Montana, Missoula. Received in to the Orthodox Church by Metropolitan Kallistos (Ware) in 1971, he was ordained priest in 1976. Fr Meletios was tonsured a monk at the Community of St John on the island of Patmos in 1978. He

1 Archbishop Athenagoras (Kokkinakis) (1912-1979) served as primate of Great Britain, as an auxiliary bishop in Canada and in the United States as well as dean of Holy Cross Greek Orthodox School of Theology in Boston, Massachusetts.

has served as parish priest in England, Greece, the United States (where he was also Chancellor of the Greek Orthodox Metropolis of San Francisco), and the Netherlands.

Actively involved in counseling, psychotherapy and teaching, he is keenly interested in the possibilities of personal transformation through spiritual means, and the exercise of traditional wisdom in straightforward and practical ways. Fr Meletios has written two books for Conciliar Press *Steps of Transformation: An Orthodox Priest Explores the Twelve Steps of Alcoholics Anonymous* (2003), and *Bread and Water, Wine and Oil; an Orthodox Christian Experience of God* (2007).

DEACON JOHN CHRYSAVGIS

The Reverend Dr John Chrysavgis, deacon on this recording, was born in Australia, where he matriculated from The Scots College (1975). He received his degree in Theology from the University of Athens (1980), a diploma in Byzantine Music from the Greek Conservatory of Music (1979), and completed his doctoral studies in Patristics at the University of Oxford (1983). After several months in silent retreat on Mt Athos, he served as Personal Assistant to the Greek Orthodox Primate in Australia (1984-94) and was co-founder of St Andrew's Theological College in Sydney (1985), where he was Sub-Dean and taught Patristics and Church History (1986-95). He was also Lecturer in the Divinity School (1986-90) and the School of Studies in Religion (1990-95) at the University of Sydney. In 1995, he moved to Boston, where he was appointed Professor of Theology at Holy Cross School of Theology and directed the Religious Studies Program at Hellenic College until 2002.

Currently, he serves as theological advisor to the Ecumenical Patriarch on environmental issues.

The author of several books and numerous articles in several languages on the Church Fathers and Orthodox Spirituality, Fr. John's most recent publications include *Soul Mending: The Art of Spiritual Direction* (Holy Cross Press, 2000), *Letters from the Desert: A Selection from Barsanuphius and John* (St. Vladimir's Press, 2003), *Cosmic Grace, Humble Prayer: The Ecological Vision of the Green Patriarch* (Eerdmans, 2003), *Light Through Darkness: the Orthodox tradition* (Orbis Books, 2004), *John Climacus: From the Egyptian Desert to the Sinaite Mountain* (Ashgate, 2004), *The Ecumenical Patriarchate: A Brief Guide* (Ecumenical Patriarchate, 2005), and *Beyond the Shattered Image: Insights into an Orthodox Christian Ecological Worldview* (Light and Life, 2nd ed. 2007), *In the Heart of the Desert: The Spirituality of the Desert Fathers and Mothers* (World Wisdom Books, 2nd ed. 2008). He lives with his family in Bath, Maine.

ALEXANDER LINGAS

Alexander Lingas, Cappella Romana's founder and artistic director, is currently a Lecturer in Music at City University in London and a Fellow of the University of Oxford's European Humanities Research Centre. He was formerly Assistant Professor of Music History at Arizona State University's School of Music. Dr Lingas has also served as a lecturer and advisor for the Institute of Orthodox Christian Studies at the University of Cambridge.

He has received a number of academic awards, including Fulbright and Onassis grants for musical studies with Lycourgos Angelopoulos, a postdoctoral

fellowship from the Canadian government for theological study under Metropolitan Kallistos (Ware) of Diokleia, and a British Academy Postdoctoral Research Fellowship held at St Peter's College, Oxford. During the academic year 2003–2004, Dr Lingas lived in Princeton, New Jersey with a membership in the School of Historical Studies of the Institute for Advanced Study and as a recipient of an NEH Area Studies Fellowship from the American Council of Learned Societies. In January 2004, he gave the annual Alexander Schmemmann Memorial Lecture at St Vladimir's Orthodox Theological Seminary in New York. His publications include articles for the *New Grove Dictionary of Music and Musicians* and *The Oxford Handbook of Byzantine Studies*. He is currently working on a study of Sunday Matins in the Rite of Hagia Sophia for Ashgate and a historical introduction to Byzantine Chant for Yale University Press.

JOHN MICHAEL BOYER

John Michael Boyer was the leading adapter, notater, and compiler of the chants sung on the present recording. Appointed Protopsaltes (First Cantor) of the Greek Orthodox Metropolis of San Francisco by His Eminence Metropolitan Gerasimos in 2006, he has recently become cantor and resident instructor of Byzantine chant at Annunciation Greek Orthodox Church in Sacramento, California. Mr Boyer develops educational and performance programs in the liturgical arts for the Metropolis of San Francisco as director of its Koukouzelis Institute (www.koukouzelis.org).

A graduate in music of the University of California, Berkeley, Mr Boyer is artistic director of the Bay Area-based ensemble The Josquin Singers and as-

sociate conductor and assistant director of Bay Area Classical Harmonies. He began learning Byzantine Chant at age 14 under Alexander Lingas at Holy Trinity Greek Orthodox Church in Portland, Oregon, deepening his knowledge in Greece under Lycourgos Angelopoulos in 1996 and 1999. He has since returned to Athens to study advanced Byzantine theory and orthography with Ioannis Arvanitis, and sung with Angelopoulos at the church of Saint Irene.

Mr Boyer contributes to workshops and seminars on Orthodox liturgical music across the United States, while his forthcoming publications include 'The Transcription, Adaptation and Composition of Traditional Byzantine Chant in the English Language: An American's Brief Look at the United States' in the proceedings of the First International Conference on Byzantine Musical Culture organised by the American Society of Byzantine Music and Hymnology. Under his direction, the female vocal group *Eikona* recorded a CD featuring a number of his English-language adaptations of Byzantine chant. He recently coached Chanticleer and the Minnesota Symphony for world première performances and recordings of works by John Tavener, including the Grammy-Award-winning CD *Lamentations and Praises*.

IOANNIS ARVANITIS

Ioannis Arvanitis received his BSc in Physics from the University of Athens and a Teacher's Diploma of Byzantine Music from the Skalkottas Conservatory under the supervision of Lycourgos Angelopoulos. He also studied Byzantine music at the Conservatory of Halkis, as well as Byzantine and folk music under Simon Karas at Society for the Dissemination of National Music. Mr Arvanitis

has been an instructor of Byzantine music at the Ionian University of Corfu and offered lectures for the Irish World Music Centre at the University of Limerick. An accomplished performer on various Greek folk instruments (*tambura*, *oud* and *laouto*), Mr Arvanitis has taught at the Experimental Music Gymnasium and Lyceum of Pallini, the School of the Society for the Dissemination of National Music and the Philippos Nakas Conservatory.

Now a researcher in Music at the University of Athens, he is completing a doctoral thesis for the University of Copenhagen on rhythm in medieval Byzantine music. He has sung with Marcel Pérès and his *Ensemble Organum* and is a member of the International Musicological Society's Cantus Planus Study Group, publishing on topics from the tenth to the twentieth centuries AD. Since 2001, Mr Arvanitis has been a frequent collaborator with *Cappella Romana*, recording two other CDs with the ensemble (*Epiphany* and *Byzantium in Rome*) and frequently providing it with editions of medieval Byzantine chant. Other groups that have performed his transcriptions include his own ensemble *Hagiopolites*, as well as the *Greek Byzantine Choir* (Lycourgos Angelopoulos, dir.) and the *Romeiko Ensemble* (Yiorgos Bilalis, dir.). The composer also of new Byzantine chants, Mr Arvanitis designed a font with Byzantine musical characters for his 1997 publication *The Akathist Hymn*.

MARK POWELL

Mark Powell has served Cappella Romana in multiple capacities, as a singer since 1995, as president of its board of directors from 1999-2002, and since 2002 as its executive director. He holds a bachelor's degree in music from Seattle Pacific

University and a master's degree in musicology from the University of Washington. In addition to his work with Cappella Romana, he has performed in a number of professional ensembles in the US and in Europe, including The Tudor Choir, Seattle; the Chœur de Chambre de Namur, Belgium; and Wakefield Cathedral Choir, England. He was received into the Orthodox Church in 1995, and served thereafter as choir director and subcantor at Greek Orthodox Church of the Assumption in Seattle, where he wrote or adapted a number of chant and choral settings in Greek and English. He later served as cantor at Holy Apostles Greek Orthodox Church in Shoreline, Washington. He lives with his wife, Brigid Kathleen (a music teacher at the Orthodox parochial school, Agia Sophia Academy) and their two daughters in Portland, Oregon, where they are members of St John the Baptist Greek Orthodox Church. Mr Powell was tonsured a reader by His Eminence the late Metropolitan Anthony of San Francisco.

CAPPELLA ROMANA

Priest: The Very Revd Archimandrite Meletios (Webber)

Deacon: The Revd Dr John Chrysavgis

Artistic Director and Conductor: Alexander Lingas

Artistic Advisor: Ioannis Arvanitis

1st Domestikos: John Michael Boyer

2nd Domestikos: Mark Powell

Guest Conductor and Monophonarios:
Ioannis Arvanitis

Singers: Ioannis Arvanitis, John Michael Boyer, John S Boyer, Andrew Gorny, Leslie Green, David Krueger, Kendrick Perala (†2006), Mark Powell, Adam Steele, David Stutz

Solo credits: Ioannis Arvanitis (CD 2: 13), John Michael Boyer (CD 1: 2, 4, 6, 12, 13, 14; CD 2: 11), Alexander Lingas (CD 1: 12, 14), Mark Powell (CD 1: 2, 4, 6; CD 2: 11)

PRODUCTION CREDITS

Executive Producer: Mark Powell

Producer and Digital Editor: Steve Barnett, Barnett Music Productions (Minneapolis, MN)

Recording Engineer: Bill Levey, Via Audio (Seattle, Washington)

Editing preparation: John Michael Boyer, Alexander Lingas

Mastering Producer: Steve Barnett

Mastering Engineer: Preston Smith (Perfect Record, Saint Paul, MN)

Mastering supervision: John Michael Boyer

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Athanasios, The Very Revd Archimandrite Ephrem (Lash), The Very Revd Archimandrite John (Maitland Moir), The Very Revd Protopresbyter Dr George Dragas, The Very Revd Protopresbyter Dr Columba Flegg, Revd Professor Andrew Louth DD, Mr Gregory Atkin (secretary). *For the Diocese of Sourozh* His Grace Bishop Basil of Sergievo, The Revd Father Alexander Fostiropoulos. Texts not included in the 1995 edition © Archimandrite Ephrem (Lash), used by permission.

Editions: © Cappella Romana. Prepared by John Michael Boyer, in consultation with the editorial committee.

Editorial Committee for the Production of Musical

Scores: Ioannis Arvanitis, Mark Bailey, John Michael Boyer, Archimandrite Ephrem (Lash), Alexander Lingas (chairman), Vladimir Morosan, Mark Powell, and Jessica Suchy-Pilalis

Photography: *Communion of the Apostles* (wall painting, 12th c), Church of the Virgin at Asinou (Παλαιά Φορβύτισσα) founded 1105, Asinou, Troodos, Cyprus. © Dumbarton Oaks, Image Collections and Fieldwork Archives, Washington, DC. Used by permission. *Interior of the Greek Orthodox Cathedral of Hagia Sophia, Bayswater, London*. Photo credits: Steve Eck, used by permission.

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His Eminence Archbishop Gregorios of Thyateira and Great Britain

His Eminence Metropolitan Gerasimos of the Greek Orthodox Metropolis of San Francisco (Honorary Chairman of Cappella Romana's Board of Directors)

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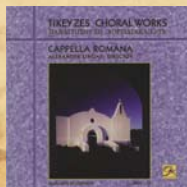
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The Virginia H. Farah Foundation
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The Fellowship of St Alban and St Sergius
The National Forum of Greek Orthodox Church Musicians



CAPPELLA ROMANA ON CD



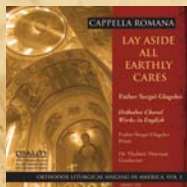
Tikey Zes Choral Works

A collection of sacred and secular compositions in Greek and English by Greek-American composer, Tikey Zes. Includes his elegant choral setting of 'Soma Christou'.



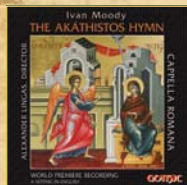
When Augustus Reigned: Christmas Music from the Byzantine Tradition

Features a *cappella* choral works by Adamis, Michaelides, Desby, Zes, and Vergin, and medieval Byzantine chant.



Lay Aside All Earthly Cares: Orthodox Choral Works in English

Russian-styled music in English by the visionary priest, composer, and teacher Fr Sergei Glagolev (b. 1927). Conducted by Vladimir Morosan.



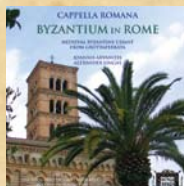
The Akathistos Hymn

British composer (and Orthodox priest) Ivan Moody blends Byzantine chant with richly textured Russian style choruses in this 2-CD set of the hymn in English with its refrains in Greek.



Music of Byzantium

With over 12,000 copies sold, this disc was released for the Metropolitan Museum of Art's 2004 exhibit 'Byzantium: Faith and Power'. Features Byzantine music from 1261 to 1557.



Byzantium in Rome: Medieval Byzantine Chant

Led by Ioannis Arvanitis, this 2-CD set bears witness to Constantinopolitan music from before the Latin conquest of 1204, as recorded at Abbey of Grottaferrata near Rome (founded 1004).



The Fall of Constantinople

Cappella Romana's most in-demand program, of Byzantine chant and polyphony c.1453 and motets by Guillaume Dufay, explores the musical legacy of New Rome—caught between Latin West and Islamic East.

These and other recordings
are available at
www.cappellaromana.org

